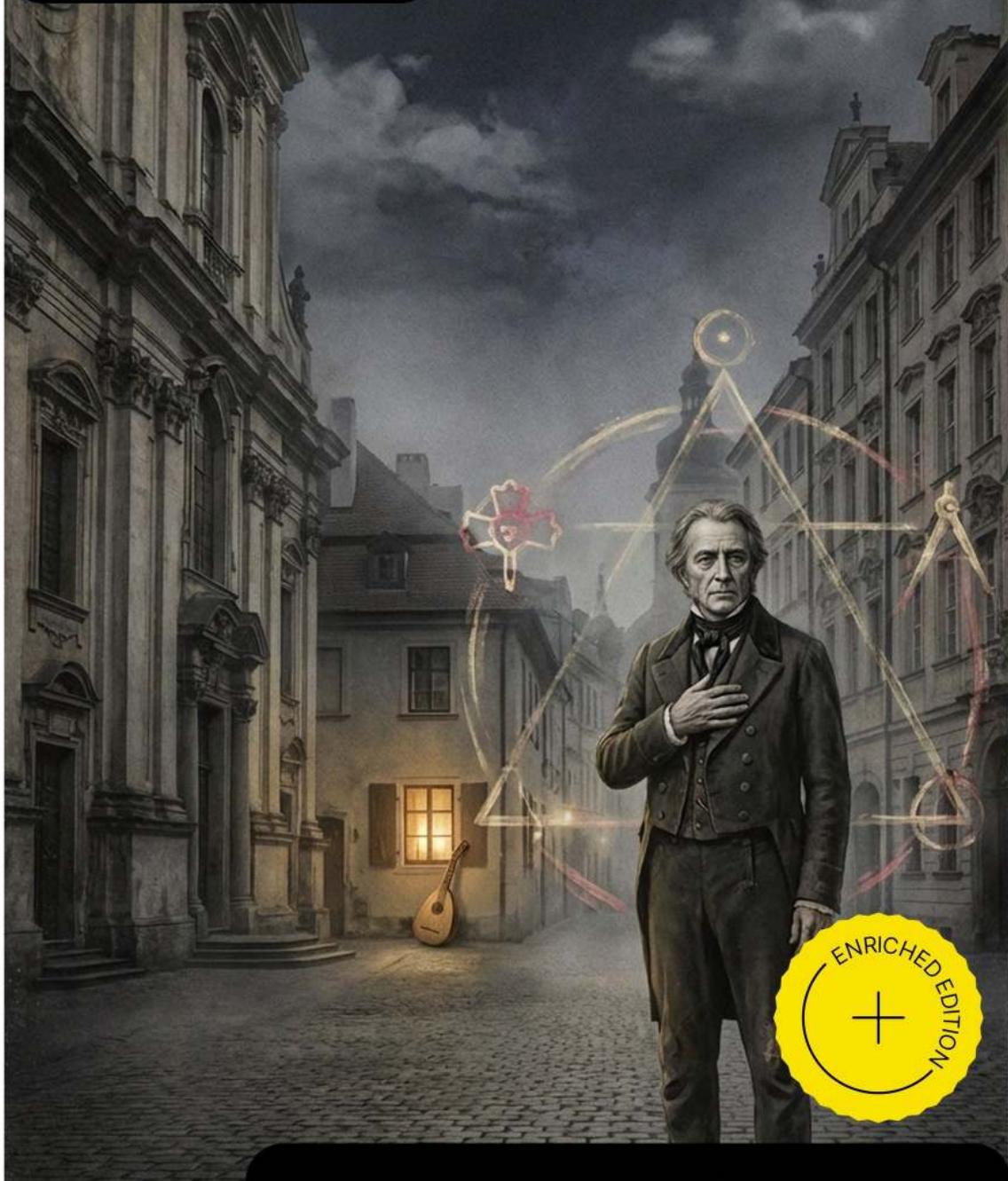


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**ZANONI**

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**Edward Bulwer-Lytton**

# **Zanoni**

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*Introduction, Studies and Commentaries by Isaac Lowry*

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# Introduction

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Zanoni turns on the spellbinding friction between immortality's cold promise and the warm, perilous claims of human affection, staging a drama in which the pursuit of boundless knowledge tempts gifted souls away from the everyday bonds that give meaning to life, while love, art, and conscience insist that limitation may be the truest measure of greatness, so that every revelation carries a cost, every initiation demands a renunciation, and every step toward the superhuman risks erasing the fragile, mortal self that longs not merely to know, but to be known, cherished, and changed by another.

Published in 1842 by Edward Bulwer-Lytton, *Zanoni* is an occult-romance and philosophical novel set against the late eighteenth century, moving from sunlit Naples and other Italian locales to the shadowed streets of revolutionary Paris. Drawing on esoteric traditions associated with the Rosicrucians, Bulwer-Lytton marries supernatural speculation to historical fiction, letting scenes of salons, theatres, and tribunals mingle with meditations on time and destiny. The book belongs to a Victorian moment fascinated by secret societies and moral inquiry, yet its action unfolds earlier, amid artists, aristocrats, and political tumult, where the miraculous intrudes upon manners and the extraordinary tests the ordinary fabric of life.

At its outset, the novel follows an English artist, Clarence Glyndon, seeking mastery in Italy, and a celebrated Neapolitan singer, Viola, whose art is bound to her innocence and devotion; into their circle steps Zanoni, a man who appears ageless and whose mentor, Mejnour, stands still farther beyond the common lot. Their crossings

kindle desire, jealousy, and curiosity, and they draw Glyndon toward a perilous initiation while pressing Zanoni to confront feelings he has long kept at bay. The narrative voice is orchestral and reflective, combining melodrama with philosophical aside, alternating intimate scenes with sweeping tableaux and a steady undertone of foreboding.

Bulwer-Lytton explores the friction between disciplined intellect and unguarded love, asking whether the quest to overcome decay can coexist with the risk and responsibility of attachment. The book treats art as a spiritual medium, capable of ennobling or endangering, and it treats knowledge as both liberation and temptation. It probes freedom and fate, suggesting that character is tested at the point where fear meets desire. Though the plot travels through salons and scaffold-cast shadows, the deeper battleground is inward: the moral clarity to accept limits, the humility to endure time, and the courage to prefer compassion over dominion when the two collide.

Esoteric motifs supply the book's metaphysical vocabulary, but its images remain vividly worldly: music rehearsals in Naples, festival nights, the crowded theatres of Paris, and the legal rituals that swell toward public terror. The Rosicrucian coloring frames questions about secrecy, initiation, and the stewardship of power, while the contrast between Mediterranean light and northern storm mirrors the inner climates of its characters. The effect is Gothic yet expansive, filled with symbolic architecture, dreamlike premonitions, and moral debate. Bulwer-Lytton uses the supernatural less to catalogue marvels than to test motives, treating the marvelous as a pressure that reveals what a soul prizes most.

For contemporary readers, Zanoni speaks to enduring dilemmas: the ethics of extending life at any cost, the seduction of mastery in an age intoxicated with expertise, and the danger that private aspiration can harden into public ruthlessness. Its portrait of charisma—attractive,

isolating, and contagious—anticipates modern cults of influence, while its revolutionary scenes reflect how abstract ideals can be consumed by fear. The prose is ornate and unabashedly rhetorical, but its cadence rewards patience, delivering sudden clarity after luxuriant build. Read today, the novel asks not only what we wish to become, but also whom we might neglect or betray to get there.

Approach the story as both a love narrative and a tale of initiation, and let its digressions serve as part of the design, inviting reflection before the next decisive turn. The book's alternating registers—lyric tenderness, philosophical inquiry, historical menace—create a pendulum that keeps moral questions in motion without foreclosing surprise. Bulwer-Lytton watches his characters from a measured distance yet allows them intense interior weather, encouraging readers to weigh choice against necessity. Without revealing where their trials lead, it suffices to say that Zanoni endures because it refuses easy victories, insisting that the measure of wisdom is inseparable from the measure of mercy.

# Synopsis

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Published in 1842, *Zanoni* is Edward Bulwer-Lytton's romantic-philosophical novel that interweaves esoteric speculation with turbulent history. It introduces Zanoni, a serene, seemingly ageless Adept; his austere master, Mejnour; Viola, a gifted Neapolitan singer; and Clarence Glyndon, an ambitious English artist. Moving from the theatres and alleys of Naples to the civic convulsions of revolutionary France, the narrative tests its figures against the double claims of secret knowledge and human attachment. At its core lies a meditation on the costs of transcendence: whether the pursuit of imperishable wisdom can harmonize with love, art, and responsibility within time.

In Naples, Viola's modest household, sustained by her art and filial devotion, becomes the axis around which strangers' destinies begin to turn. Zanoni's arrival unsettles the city's social surface with an aura of effortless insight and unfathomable reserve, drawing Viola by sympathy rather than display. Glyndon, intent on greatness, is fascinated by both the singer's purity and the Adept's promise of mastery. Mejnour, reading character with clinical precision, discerns in the Englishman a candidate for initiation. The world of music, painting, and polite salons gradually shades into a theatre of trials, as curiosity hardens into resolve and private longing into peril.

Under Mejnour's direction, Glyndon confronts a discipline that is intellectual, moral, and physiological, demanding detachment from fear and appetite. The novel stages this ordeal through the figure later termed the Dweller of the Threshold, an encounter that externalizes inward disorder and tempts the novice to confusion. The promised powers

are never paraded as spectacle; instead, the process is shown as a rigorous education in equilibrium. Warnings abound that half-formed will, mingled motives, and vanity can maim rather than magnify. Glyndon's alternating bravado and misgiving expose the danger of seeking enlargement without purification, while Mejnour's impassivity stresses the impersonal law governing initiation.

Parallel to the aspirant's probation, the bond between Zanoni and Viola develops as a study in the collision of two orders of life. Viola's trust and uncalculating affection awaken in the Adept a tenderness at odds with the safeguards of his state. He would elevate without alarming, conceal without deceiving, and protect without binding her fate to mysteries she neither seeks nor needs. Music becomes the emblem of a soul's native harmony that occult science risks silencing. The narrative measures the price of renunciation and the cost of engagement, asking whether a being tutored to outlast time may accept time's claims.

Around these inner dramas gathers a social world of artists, patrons, dilettantes, and plotters, through which Bulwer-Lytton sketches the porous boundary between enlightened inquiry and charlatanism. Gossip and suspicion shadow the Adepts' reserve, while ambition and envy complicate personal loyalties. As European unrest mounts, political undercurrents intrude upon private designs, suggesting that fate may speak as loudly through public events as through hidden forces. The novel's shifts of scene—from festive assemblies to nocturnal studies—underline how curiosity, fear, and credulity travel the same corridors. Individuals who treat power as ornament or play find themselves entangled in pressures that demand severer reckonings.

The scene ultimately darkens in France, where the Revolution's machinery supplies an external counterpart to the book's metaphysical anxieties. Tribunals, prisons, and informers make suspicion a civic routine, and survival a

matter of accident or courage. Here the principals' paths converge under harsher light: Glyndon faces the consequences of his earlier choices; Mejnour watches as only a teacher can; Zanoni acts with a composure that suggests protection rather than display; and Viola, confronted with public dangers, becomes the touchstone of human value. The occult is not abandoned but reframed, standing beside rather than above the historical forces at work.

By aligning a love story, a bildungsroman of initiation, and a panorama of civic convulsion, Zanoni articulates questions that outlast its period: Can knowledge without humility heal the self? Can love domesticate power without extinguishing it? What, finally, is the true antagonist—external tyranny or the fear that meets us at the threshold of change? Bulwer-Lytton's fusion of romance and speculative parable influenced later occult fiction and maintained a presence in Victorian debates about science, faith, and progress. Without disclosing its decisive turns, the book's closing movement affirms that ideals are proved, and sometimes purified, where private conscience meets public storm.

# Historical Context

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Published in 1842, Edward Bulwer-Lytton's *Zanoni* emerged in early Victorian Britain, a period balancing industrial advance with spiritual and political uncertainty. Bulwer-Lytton, a prolific novelist and former Member of Parliament, wrote amid debates over scientific authority, social reform, and the limits of reason. Romanticism's legacy still shaped literature, even as a utilitarian ethos gained ground. Readers were captivated by Gothic revivals, Germanic metaphysics, and occult speculations that tested orthodoxy. Against this backdrop, the novel's blend of history and esoteric inquiry speaks to a culture questioning whether empirical progress alone could satisfy human aspirations and the enduring desire for transcendence.

*Zanoni* sets much of its action against the late eighteenth-century Enlightenment, when reason, academies, and salons claimed cultural authority across Europe. Yet the same era nurtured fascination with hidden fraternities and Hermetic lore. The Rosicrucian manifestos of 1614–1616 had long seeded myths of adepts, alchemy, and transformative wisdom, themes later revived in Romantic circles and occult societies parallel to Freemasonry. Public disputes over revelation and secrecy framed discussions of knowledge and power. By staging encounters between rational inquiry and esoteric discipline, the book reflects a period that celebrated clarity while preserving a vigorous undercurrent of mystery, initiation, and alternative intellectual lineages.

In southern Italy, the Kingdom of Naples under the Bourbon dynasty provided a vivid cultural stage. Naples, one of Europe's largest cities, mixed courtly spectacle with

street vitality. The Teatro di San Carlo, opened in 1737, stood as a premier opera house, while conservatories trained performers who fed a thriving musical economy. The city's *lazzaroni*—urban poor—coexisted with aristocratic patrons and foreign visitors. Monarchical authority and police oversight shaped public life, even as artistic institutions flourished. The novel's attention to performers, audiences, and crowded thoroughfares draws on this environment, using Naples's musical prestige and social contrasts to explore art, ambition, and vulnerability.

Across the eighteenth century, the Grand Tour brought British travelers—aristocrats, writers, and artists—to Italy for study and refinement. The Royal Academy of Arts, founded in 1768, encouraged training through copying old masters and sketching classical ruins in Rome, Naples, and Florence. Artists formed cosmopolitan circles, negotiated patronage, and absorbed Catholic pageantry and antiquity's remains. Manuals on taste, from Burke to Reynolds, framed aesthetic judgment, while travel diaries and guidebooks standardized itineraries. By following an English painter abroad, the story draws on this institutional world of instruction and display, probing how ambition, fashion, and inspiration intersected in the international art scene.

Debates over “animal magnetism” supplied a contemporary vocabulary for extraordinary influence. Franz Anton Mesmer's practices spread in the 1770s–1780s, prompting a 1784 Paris investigation by a royal commission including Benjamin Franklin, Antoine Lavoisier, and Jean Sylvain Bailly, which attributed reported effects to imagination rather than a physical fluid. Despite skepticism, demonstrations and case studies continued into the nineteenth century, alongside popular phrenology and early psychology. British audiences in the 1830s–1840s attended lectures and experiments on trance and suggestion. By echoing magnetic and hypnotic motifs, the novel situates its

mysteries where science, performance, and belief met, testing rational boundaries.

The French Revolution furnishes the book's political crucible. After 1789, the National Convention abolished monarchy, and in 1793–1794 the Committee of Public Safety centralized emergency powers. The Law of Suspects widened arrests; the Revolutionary Tribunal prosecuted political and moral enemies; the guillotine symbolized swift justice and terror. Popular societies, Paris sections, and surveillance committees enforced ideological conformity, while de-Christianization and the Cult of the Supreme Being reconfigured public ritual. The Thermidorian coup of 9 Thermidor, Year II (27 July 1794), toppled Maximilien Robespierre. By portraying life within this machinery, the narrative examines how revolutionary ideals hardened into coercion, fear, and contested virtue.

In Britain, the 1830s–1840s were marked by reform and unrest: the 1832 Reform Act widened representation, while Chartist petitions (notably 1839 and 1842) demanded universal male suffrage amid industrial depression and strikes. Fears of disorder mixed with hopes for progress, and historical novels about revolution found a ready audience. Bulwer-Lytton published *Zanoni* in three volumes, the standard format for circulating libraries that shaped middle-class reading. By revisiting the Terror from a British vantage, the work participated in national debates on authority and rights, suggesting the dangers of fanaticism while probing whether moral renewal could arise without violence and repression.

*Zanoni* weaves its narrative through the intertwined worlds of art, science, and politics that defined Europe from the Enlightenment to the Terror. Its settings—Italian opera houses, artists' ateliers, revolutionary Paris—are anchored in institutions and events that shaped public life. By invoking Rosicrucian tradition and magnetic phenomena, it registers contemporary arguments about hidden knowledge and

experimental proof. By tracing the pressures of surveillance and ideology, it measures the toll of absolute conviction. The book thus reads as a historical romance that tests its age's promises of reason and progress against conscience, beauty, and the fragile conditions of civic and personal freedom.

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# BOOK I. — THE MUSICIAN.

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*Due Fontane*

*Chi di diverso effeto hanno liquore!*

*“Ariosto, Orland. Fur.” Canto 1.7.*

*(Two Founts*

*That hold a draught of different effects.)*

# CHAPTER 1.I.

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*Vergina era  
D' alta belta, ma sua belta non cura:*

....  
*Di natura, d' amor, de' cieli amici  
Le negligenze sue sono artifici.*

*"Gerusal. Lib.," canto ii. xiv.-xviii.*

*(She was a virgin of a glorious beauty, but  
regarded not her  
beauty... Negligence itself is art in those favoured  
by Nature, by  
love, and by the heavens.)*

At Naples, in the latter half of the last century, a worthy artist named Gaetano Pisani lived and flourished. He was a musician of great genius, but not of popular reputation; there was in all his compositions something capricious and fantastic which did not please the taste of the Dilettanti of Naples. He was fond of unfamiliar subjects into which he introduced airs and symphonies that excited a kind of terror in those who listened. The names of his pieces will probably suggest their nature. I find, for instance, among his MSS., these titles: "The Feast of the Harpies," "The Witches at Benevento," "The Descent of Orpheus into Hades," "The Evil Eye," "The Eumenides," and many others that evince a powerful imagination delighting in the fearful and supernatural, but often relieved by an airy and delicate fancy with passages of exquisite grace and beauty. It is true that in the selection of his subjects from ancient fable,

Gaetano Pisani was much more faithful than his contemporaries to the remote origin and the early genius of Italian Opera.

That descendant, however effeminate, of the ancient union between Song and Drama, when, after long obscurity and dethronement, it regained a punier sceptre, though a gaudier purple, by the banks of the Etrurian Arno, or amidst the lagunes of Venice, had chosen all its primary inspirations from the unfamiliar and classic sources of heathen legend; and Pisani's "Descent of Orpheus" was but a bolder, darker, and more scientific repetition of the "Euridice" which Jacopi Peri set to music at the august nuptials of Henry of Navarre and Mary of Medicis.\* Still, as I have said, the style of the Neapolitan musician was not on the whole pleasing to ears grown nice and euphuistic in the more dulcet melodies of the day; and faults and extravagances easily discernible, and often to appearance wilful, served the critics for an excuse for their distaste. Fortunately, or the poor musician might have starved, he was not only a composer, but also an excellent practical performer, especially on the violin, and by that instrument he earned a decent subsistence as one of the orchestra at the Great Theatre of San Carlo[1]. Here formal and appointed tasks necessarily kept his eccentric fancies in tolerable check, though it is recorded that no less than five times he had been deposed from his desk for having shocked the conosciuti, and thrown the whole band into confusion, by impromptu variations of so frantic and startling a nature that one might well have imagined that the harpies or witches who inspired his compositions had clawed hold of his instrument.

The impossibility, however, to find any one of equal excellence as a performer (that is to say, in his more lucid and orderly moments) had forced his reinstalment, and he had now, for the most part, reconciled himself to the narrow sphere of his appointed adagios or allegros. The audience,

too, aware of his propensity, were quick to perceive the least deviation from the text; and if he wandered for a moment, which might also be detected by the eye as well as the ear, in some strange contortion of visage, and some ominous flourish of his bow, a gentle and admonitory murmur recalled the musician from his Elysium or his Tartarus to the sober regions of his desk. Then he would start as if from a dream, cast a hurried, frightened, apologetic glance around, and, with a crestfallen, humbled air, draw his rebellious instrument back to the beaten track of the glib monotony. But at home he would make himself amends for this reluctant drudgery. And there, grasping the unhappy violin with ferocious fingers, he would pour forth, often till the morning rose, strange, wild measures that would startle the early fisherman on the shore below with a superstitious awe, and make him cross himself as if mermaid or sprite had wailed no earthly music in his ear.

*(\*Orpheus was the favourite hero of early Italian Opera, or Lyrical Drama. The Orfeo of Angelo Politiano was produced in 1475. The Orfeo of Monteverde[2] was performed at Venice in 1667.)*

This man's appearance was in keeping with the characteristics of his art. The features were noble and striking, but worn and haggard, with black, careless locks tangled into a maze of curls, and a fixed, speculative, dreamy stare in his large and hollow eyes. All his movements were peculiar, sudden, and abrupt, as the impulse seized him; and in gliding through the streets, or along the beach, he was heard laughing and talking to himself. Withal, he was a harmless, guileless, gentle creature, and would share his mite with any idle lazzaroni, whom he often paused to contemplate as they lay lazily basking in the sun. Yet was he thoroughly unsocial. He formed no friends, flattered no patrons, resorted to none of

the merry-makings so dear to the children of music and the South. He and his art seemed alone suited to each other—both quaint, primitive, unworldly, irregular. You could not separate the man from his music; it was himself[1q]. Without it he was nothing, a mere machine! WITH it, he was king over worlds of his own. Poor man, he had little enough in this! At a manufacturing town in England there is a gravestone on which the epitaph records “one Claudius Phillips, whose absolute contempt for riches, and inimitable performance on the violin, made him the admiration of all that knew him!” Logical conjunction of opposite eulogies! In proportion, O Genius, to thy contempt for riches will be thy performance on thy violin!

Gaetano Pisani’s talents as a composer had been chiefly exhibited in music appropriate to this his favourite instrument, of all unquestionably the most various and royal in its resources and power over the passions. As Shakespeare among poets is the Cremona among instruments. Nevertheless, he had composed other pieces of larger ambition and wider accomplishment, and chief of these, his precious, his unpurchased, his unpublished, his unpublishable and imperishable opera of the “Siren.” This great work had been the dream of his boyhood, the mistress of his manhood; in advancing age “it stood beside him like his youth.” Vainly had he struggled to place it before the world. Even bland, unjealous Paisiello, Maestro di Capella, shook his gentle head when the musician favoured him with a specimen of one of his most thrilling scenas. And yet, Paisiello, though that music differs from all Durante taught thee to emulate, there may—but patience, Gaetano Pisani! bide thy time, and keep thy violin in tune!

Strange as it may appear to the fairer reader, this grotesque personage had yet formed those ties which ordinary mortals are apt to consider their especial monopoly—he was married, and had one child. What is more strange yet, his wife was a daughter of quiet, sober, unfantastic

England: she was much younger than himself; she was fair and gentle, with a sweet English face; she had married him from choice, and (will you believe it?) she yet loved him. How she came to marry him, or how this shy, unsocial, wayward creature ever ventured to propose, I can only explain by asking you to look round and explain first to ME how half the husbands and half the wives you meet ever found a mate! Yet, on reflection, this union was not so extraordinary after all. The girl was a natural child of parents too noble ever to own and claim her. She was brought into Italy to learn the art by which she was to live, for she had taste and voice; she was a dependant and harshly treated, and poor Pisani was her master, and his voice the only one she had heard from her cradle that seemed without one tone that could scorn or chide. And so—well, is the rest natural? Natural or not, they married. This young wife loved her husband; and young and gentle as she was, she might almost be said to be the protector of the two. From how many disgraces with the despots of San Carlo and the Conservatorio had her unknown officious mediation saved him! In how many ailments—for his frame was weak—had she nursed and tended him! Often, in the dark nights, she would wait at the theatre with her lantern to light him and her steady arm to lean on; otherwise, in his abstract reveries, who knows but the musician would have walked after his “Siren” into the sea! And then she would so patiently, perhaps (for in true love there is not always the finest taste) so *delightedly*, listen to those storms of eccentric and fitful melody, and steal him—whispering praises all the way—from the unwholesome night-watch to rest and sleep!

I said his music was a part of the man, and this gentle creature seemed a part of the music; it was, in fact, when she sat beside him that whatever was tender or fairy-like in his motley fantasia crept into the harmony as by stealth. Doubtless her presence acted on the music, and shaped and

Prudentius' polemical writing against Symmachus and contemporary pagan arguments.

**50** Sylphs are mythological spirits of the air found in Renaissance and later European literature and occult traditions, often depicted as delicate invisible beings associated with winds and lightness.

**51** An Italian exclamation literally meaning 'body of Bacchus,' used as an oath or mild curse invoking Bacchus (the Roman god of wine); common in 18th-19th-century Italian speech as an interjection of surprise or emphasis.

**52** A feature from Greek and Roman mythology associated with the entrances to the underworld; classical authors describe rites and judgments performed by the dead or for the dead at an Acherusian or Acheron-related lake, used here as a motif for funerary passage.

**53** The Carbonari were networks of secret, primarily Italian, revolutionary societies active in the early 19th century (roughly c. 1810s-1830s) that advocated constitutional government and opposed conservative regimes; the name was often used in Britain to refer broadly to perceived subversive or conspiratorial groups.

**54** A legendary goal of alchemy in medieval and early modern Europe, the Philosopher's Stone was believed to enable the transmutation of base metals into gold and to grant extended life; here it alludes to Glyndon's former pursuit of alchemy and magic.

**55** Refers to Ludwig Uhland (1787-1862), a German Romantic poet and literary figure whose short lyrical poems and ballads were widely read in the 19th century; the German lines quoted are from one of his lyrics.

**56** Aesculapius is the Roman name for the Greek god Asclepius, traditionally associated with healing and medicine; the name is used here as a classical reference to physicians or medical art.

**57** In Greek mythology the Eumenides (often called the Furies) are chthonic deities associated with vengeance and the punishment of wrongdoing; the name literally means “the Kindly Ones,” a euphemistic title used in antiquity.

**58** ‘La Harpe’ refers to Jean-François de La Harpe (1739–1803), an 18th-century French critic and playwright; ‘Le Comte de Warwick’ is one of his dramatic works, and the citation indicates Act 3, scene 5 of that play.

**59** Jean-François de La Harpe (1739–1803) was an influential 18th-century French critic and dramatist; ‘Le Comte de Warwick’ is one of his plays, and the line is cited as coming from Act 5, scene 1 of that drama.

**60** Refers to Jean-François de La Harpe (1739–1803), a French literary critic and dramatist; the quoted line is from his tragedy *Le Comte de Warwick* (Act 4, scene 4).

**61** In 19th-century literary usage, ‘lemur’ (from Latin *lemures*) denotes a spectre or spirit-image — a ghostly double or apparition — rather than the Malagasy primate; here it refers to the phantom likeness of Zanoni.

**62** Thermidor is the 11th month of the French Revolutionary (Republican) calendar, roughly corresponding to late July–mid August; references like “8 Thermidor” indicate a date in that calendar and are often tied to events around 9 Thermidor (27 July 1794), the fall of Robespierre.

**63** Comité du Salut Public (Committee of Public Safety) was the executive body created in 1793 to direct the French

Revolutionary government and war effort; it gained extraordinary powers during the Reign of Terror and was associated with leaders such as Robespierre.

**64** Two-wheeled carts used in 18th-century France; during the Revolution they commonly conveyed prisoners to execution, so “dismal tumbrils” refers to the carts bearing the condemned to the guillotine.

**65** Paper currency issued by revolutionary France, originally backed by confiscated church and émigré lands; assignats later suffered severe inflation and loss of value during the Revolution.

**66** An abbreviation for the ancient Greek tragedian Aeschylus and his play Agamemnon (part of the Oresteia), here citing line 1098 in standard editions; Agamemnon was first produced c. 458 BCE and includes Cassandra’s prophetic speech.

**67** Tallien refers to Jean-Lambert Tallien (1767–1820), a French revolutionary politician who became prominent for his role in the Thermidorian Reaction and helped bring about the fall of Maximilien Robespierre in July 1794.

**68** A reference to Maximilien Robespierre (1758–1794), a leading member of the Committee of Public Safety during the French Revolution, widely associated with the Reign of Terror (roughly 1793–1794) and nicknamed “the Incorruptible” for his austere public reputation.

**69** A term for the radical working-class militants of the French Revolution (especially in Paris) who rejected aristocratic knee-breeches ('culottes') in favor of long trousers; it came to denote popular revolutionary partisans active particularly around 1792–1794.

**70** Catherine Theot (often spelled Théot; c.1716–1794) was a French visionary and self-proclaimed prophetess who led a small sect and claimed divine revelations; revolutionary authorities arrested her and her followers in 1794 in a scandal that was used politically to discredit rivals such as Robespierre.

**71** Refers to a 19th-century English rendering of the Italian poet Torquato Tasso's *Gerusalemme Liberata*; the name 'Wiffen' is commonly associated with a mid-1800s translator (often identified as Benjamin Wiffen) who published English translations of Tasso's cantos.

**72** An Italian line from Tasso meaning 'to constrain Cocytus or Phlegethon,' invoking two rivers of the classical underworld (Cocytus associated with lamentation and Phlegethon with fire or boiling streams) from Greek and Roman mythology.

**73** A date in the French Revolutionary calendar; 10 Thermidor Year II corresponds to 28 July 1794 (Gregorian calendar) and is associated with the fall and execution of Maximilien Robespierre and the end phase of the Reign of Terror.

**74** A date in the French Revolutionary calendar (8 Thermidor, Year II), corresponding to 26 July 1794, traditionally associated with the arrest and fall of Maximilien Robespierre and the start of the Thermidorian Reaction.

**75** A historical road barrier and neighborhood at the eastern edge of Paris (centred on the former Place du Trône, now Place de la Nation) that during the French Revolution was associated with public executions; references usually denote the area where a guillotine or military checkpoints stood in the late 18th century.